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Jillissa Brummel, Junior Clarinet Recital

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THE CEDARVILLE UNIVERSITY
MUSIC AND WORSHIP DEPARTMENT
PRESENTS THE

JUNIOR CLARINET RECITAL
OF
JILLISSA BRUMMEL

ANNE MORRIS, PIANO

FRIDAY, APRIL 22, 2016, 7 P.M.

Sonatina for Clarinet and Piano, Op. 29 Malcolm Arnold

I. Allegro con brio (1921–2006)

II. Andantino

III. Furioso

Sholem-alekhem, rov Feidman! Béla Kovács
(b. 1937)

Trio for Piano, Clarinet and

Violoncello in a minor, Op. 114 Johannes Brahms

I. Allegro (1833–1897)

II. Adagio

III. Andantino grazioso

IV. Allegro

Assisted by Joshua Dissmore, cello
and Hannah Rinehart, piano

Jillissa is a student of Bruce Curlette.

This recital presented in partial fulfillment of the
Bachelor of Music degree in clarinet performance.

PROGRAM NOTES

Trio for Clarinet, Cello and Piano in a minor, Op. 114, was one of four chamber works featuring clarinet composed by Johannes Brahms in rapid succession after emerging from retirement toward the end of his life. At a concert in March 1891, he heard a performance of Weber's F minor Clarinet Concerto by the orchestra's principal player of that instrument, Richard Mühlfeld, and was overwhelmed with his beautiful playing. So strong was the impact of the experience that Brahms was shaken out of a year-long creative lethargy, and the Trio for Clarinet, Cello, and Piano (Op. 114) and the Quintet for Clarinet and Strings (Op. 115) were composed for Mühlfeld without difficulty between May and July 1891 at the Austrian resort town of Bad Ischl, near Salzburg. Three years later Brahms produced the two Sonatas for Clarinet and Piano (Op. 120) for Mühlfeld. Both the trio and the quintet were first heard at a private recital at Meiningen on November 24, 1891 presented by Brahms (as pianist), Mühlfeld, and the members of the Joachim Quartet. The same forces gave the public premieres of both works in Berlin on December 12th.

The distinct sonority of the trio rises from its unusual combination of instruments, and Brahms makes full use of the rich sound of the cello as well as the mellow sounds of Mühlfeld's clarinet. So smoothly are the sounds intertwined, that Brahms friend Eusebius Mandyczewski wrote to tell the composer that "it is as though the instruments were in love with each other." The trio displays a variety of moods and emotions that could hardly be wider (more so than, for example, its cousin the Clarinet Quintet).

The first movement—whose opening theme is said to have been chosen by Brahms for his unwritten Fifth Symphony—is a seamlessly woven sonata form that treats the two melody instruments as twin voices. The compact development section, based on the main subject, is draped with ribbons of scales passed among the participants. The themes are somewhat altered upon their returns in the recapitulation, and the movement ends with a reminiscence of the scales from the development.

The *Adagio* second movement is an introspective duet with piano accompaniment that makes superb use of the soft hues of clarinet and cello. Eventually, the long-spun melody gives way to a contrasting theme, initiated by the piano over the clarinet accompaniment, which returns in a more ornate form in the latter half of what is otherwise a piece that gives the impression of a continuous, meditative improvisation.

The third movement, brings to mind Brahms' close friend and summertime neighbor Johann Strauss Jr. *Andantino grazioso* takes a graceful, languid, waltz-like strain as its principal theme, and creates contrast with a rustic episode in the manner of the countryside Ländler.

The finale exemplifies Brahms' fondness for "Gypsy" and quasi-Hungarian musical style. The main theme of the sonata-form finale, initiated by the cello, comprises bold phrases of leaping intervals followed by a tight, scale-step motive; the contrasting subsidiary subject is more flowing. The development section is dominated by the main theme, and the trio then concludes with the recapitulation of the finale's themes and a brilliant coda grown from the principal subject.